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A BOOK OF SKETCHES
BY CELLINI

AMONG the drawings by old masters lent by Mr. J. Pierpont Morgan is a group of pen and ink sketches on fifteen leaves of soft paper, the water-mark of which unfortunately appears in small part only, not enough to be read. Most of the drawings are hasty sketches or memoranda of ornament such as volutes, terms, cartouches, masks, details for rings, pendants, mirror frames, cups, and other products of the goldsmith's art; but there are several more carefully finished, like one on Leaf II, a handle for a mirror, representing a female term supporting the rim of the frame; a covered cup on Leaf IX (recto); another cup on Leaf XII (recto); and sketches for rings and pendants. On Leaf II (verso) is a sketch of a long-bearded figure of a saint or prophet (Moses, perhaps) in a niche, which brings to mind the small figures in the pedestal of the Perseus; on Leaf IV (verso) is a quickly-drawn arrangement for a curved panel with a Silenus term and two seated nude male figures; while on Leaf VII is a vigorous drawing of a winged female figure with arms outstretched with garlands, bearing a basket of fruit on her head.

Under a sketch for what may have been intended for a book-cover, on Leaf X (recto), is a nearly illegible word which appears to be *nielo*, while on the last page, beneath three sketches for a similar object, a brooch perhaps, are the words, *Part—da oro Smalto*.

The leaves, bound in a volume by Zahnesdorf of London in 1908, were not bound originally, but were sewn together for use as a sketch-book. They suffered a considerable period of neglect, and were severely damaged by dampness, water, and other enemies, before they were saved to us by the action of a friend of the artist, who found them, counted and numbered the leaves, and straightened them out so that they should all appear right side up when the book is held in the hand—the artist having drawn on the pages whichever side up they came.

A careful person evidently, and appreciative of the value of the sketches, this friend furthermore wrote a memorandum on the second page (as bound it has become the first page) which reads as follows: a gloria eterna | de meser Benvenuto | Celini som[m]o scultore | morto en Fiorenza | l'an[n]o 1570. io Rafael[l]o | da montelupo scultore | tenne per suo ricordo.

This Raffaello da Montelupo (1505-1566), to whom we owe this precious book of Benvenuto Cellini's, was a sculptor and the son of a sculptor, Baccio or Barlotomeo, and according to Vasari was of no little distinction. He worked under Michelangelo in the Sacristy of San Lorenzo in Florence and he held the post of architect of the Castel Sant' Angelo at Rome for which, among other sculptures, he made a great marble angel which crowned the point of the dome before it was displaced by one in bronze. Besides being of repute in his profession—he would have been even more distinguished, says Vasari, if he had not been so "gentle and diffident"—he was somewhat of a writer also, having composed his autobiography, which was published by Vasari as a commentary to his life (ed Milanese, *cit.*, Vol IV, pp. 551-562). Indeed, it is certain statements in Raffaello's writings corroborative of Cellini's narrative of his life, his famous Autobiography, which give him importance to-day. During the attack upon the Castel Sant' Angelo in the Constable de Bourbon's siege of Rome, Cellini himself introduces us to his friend in the following words:

"Do you know that if it had not been for me that morning when the Imperialists entered the Borgo, they would have invaded the Castell without any hindrance; and that I without being rewarded upon that head, threw myself vigorously upon the guns, which the gunners and soldiers of the garrison had abandoned, and inspired courage into one of my good friends, who was called Raffaello da Montelupo, a sculptor, who also having himself given up had put himself in a corner overcome with terror, and doing nothing. I aroused him; and he and I alone slew so many of the enemy that the soldiers took another route."

Fellow-citizens of Florence, with a friendship cemented by a stirring adventure like this, and having kinship in their art, it would have been strange indeed if Raffaello should not have known Benvenuto's sketches when he saw them. His certificate should be sufficient to prove their authorship, and it would be guarantee enough for any one except the ultra-critical. It would seem as if Cellini, who was a prolific producer of the objects of his craft, would have left many sketches, yet his biographers, including the most thorough and painstaking, Eugene Plon, decline to ascribe to him definitely those which are called by his name except one, a hasty sketch of his coat of arms, now in the National Library at Florence. When, however, it is remembered that Cellini had an aversion to copying other people's work, and that the nature of his own handicraft did not require elaborate studies, only working drawings or memoranda, perhaps it is not surprising that more from his pencil does not exist.

It has been thought that the sketches under consideration show evidence of two hands, that someone else used the book besides Cellini, because while some of the sketches are drawn with a coarse pen with short, incisive line, firm and strong in handling, others done with a fine line show a hesitating, almost timid force behind them. But as these two kinds of lines are sometimes used in the same drawing, and sometimes in drawings for the same object placed side by side, and again when we remember that our nervous, highly strung artist and swashbuckler, bold as he was upon occasion, must have had his weak moments, we are inclined to find this a matter of different pens instead of different artists.

It remains for us to consider as evidence of Cellini's ownership of the book the words written beneath the sketches on Leaves X and XV. Unfortunately, however, they do not agree with the sample of handwriting shown in the two pages of Cellini's manuscript of the Autobiography (Poirot),¹ ascribed to him upon his own statement, but they do correspond with the handwriting

¹ National Library at Florence.

ing of Raffaello! This would lead us to wonder whether, granting the sketches may have been made by two different people, one of them may have been Raffaello. But this theory will not hold because Raffaello numbered the pages after the book had sustained its damage and the sketches were made before this happened.

When all is said, it seems wise to come back to our Raffaello, the gentle and diffident, and to accept as guarantee enough his statement that this was Cellini's book, letting him corroborate the drawings for us as he confirms his friend's narrative for the historian.

H. W. K.

BOOKS ABOUT MUSEUMS

THE perusal of a book printed in German at Leipzig about the art of New York and Boston certainly gives a resident of either of those cities a queer sensation of surprise. And yet why not? The time has come when thousands of German-speaking people visit New York and Boston or come here to make their homes. For their convenience and instruction a book written by Morton H. Bernath and entitled *New York und Boston*² was intended. Its publication is but a recognition of a situation that has come to exist almost without our consciousness of it. Europe now takes cognizance of America's collections of art, as America has long looked up to the treasures of the Old World.

The institutions referred to in this newest guide-book are the Museum of The Hispanic Society, that of The New York Historical Society, The Metropolitan Museum of Art, the Museum of Decorative Art in Cooper Institute, and the gallery in The New York Public Library, all in New York, The Brooklyn Institute of Arts and Sciences, The Boston Museum of Fine Arts, and The Fogg Museum connected with Harvard University in Cambridge, Mass.

The arrangement of material is chronological, rather than a discussion of each

²New York und Boston. By Morton H. Bernath, Leipzig, 1912. 178 pp. 143 illus. Octavo.